

DRAMA AND THEATRE ARTS  
FALL 2017 ONLINE FEEDBACK



**COLORADO**  
Department of Education

As part of the review and revision of the Colorado Academic Standards (CAS), the Colorado Department of Education invited the public to review and give feedback to proposed revisions to the CAS. These public comments, suggestions, and indications of approval were collected through an online feedback system that was open from October 16, 2017 through December 4, 2017. Below is the public feedback submitted for Drama and Theatre Arts. Only those parts of the standards (Prepared Graduate Statements, Grade Level Expectations, Evidence Outcomes, etc.) that received feedback are listed below, and as such, some PGs/GLEs/EOs are missing from this document. For more information on the Colorado Academic Standards and the 2018 review and revision, visit <http://www.cde.state.co.us/standardsandinstruction>.

## Drama and Theatre Arts Prepared Graduate Statements

### PG: 1. Theatre artists rely on intuition, curiosity, and critical inquiry

Agree: (no comment)

Agree: (no comment)

Agree: (no comment)

**Comment:** Not every musician and theater artist rely on these things they also rely on creativity and will to learn and get better.

Disagree: (no comment)

Agree: (no comment)

### PG: 2. Theatre artists work to discover different ways of communicating meaning

Agree: (no comment)

Agree: (no comment)

Agree: (no comment)

Agree: (no comment)

Agree: (no comment)

Disagree: (no comment)

Disagree: (no comment)

### PG: 3. Theatre artists refine their work and practice their craft through rehearsal

Agree: (no comment)

Agree: (no comment)

Agree: (no comment)

Agree: (no comment)

Disagree: (no comment)

Agree: (no comment)

**PG: 4. Theatre artists allow awareness of interrelationships between self and others to influence and inform their work**

**Comment:** I don't understand how to measure this, other than through self-reflection/surveys/self-reporting, and I am not sure this is a technique available to everyone

**Agree:** (no comment)

**Agree:** (no comment)

**Neutral:** (no comment)

**Disagree:** (no comment)

**Agree:** (no comment)

**PG: 5. Theatre artists make strong choices to effectively convey meaning**

**Comment:** Unless there is a rubric indicating what "strong" means, this will be difficult

**Agree:** (no comment)

**Agree:** (no comment)

**Agree:** (no comment)

**Disagree:** (no comment)

**Agree:** (no comment)

**PG: 6. Theatre artists develop personal processes and skills for a performance or design**

**Agree:** (no comment)

**Agree:** (no comment)

**Agree:** (no comment)

**Agree:** (no comment)

**Disagree:** (no comment)

**Neutral:** (no comment)

**PG: 7. Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience**

**Agree:** (no comment)

**Agree:** (no comment)

**Agree:** (no comment)

**Comment:** To explore the human experience? What other experience would we explore? An animal's?

**Disagree:** (no comment)

**PG: 8. Theatre artists reflect to understand the impact of drama processes and theatre experiences**

**Comment:** on their personal life? on the world? on their ability to understand literature on a deeper level?

**Agree:** (no comment)

**Agree:** (no comment)

**Agree:** (no comment)

**Disagree:** (no comment)

**Agree:** (no comment)

**PG: 9. Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics**

**Agree:** (no comment)

**Agree:** (no comment)

**Agree:** (no comment)

**Disagree:** (no comment)

**Comment:** It is not true for everyone that they use and are influenced by personal experiences and aesthetics.

**Agree:** (no comment)

**PG: 10. Theatre artists apply criteria to investigate, explore, and assess drama and theatre work**

**Agree:** (no comment)

**Agree:** (no comment)

**Agree:** (no comment)

**Disagree:** (no comment)

**Agree:** (no comment)

**Agree:** (no comment)

**PG: 11. Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work**

**Neutral:** (no comment)

**Agree:** All 11 statements are fantastic

**Agree:** (no comment)

**Disagree:** (no comment)

**Agree:** Yes, we can all learn from other people and can take their ideas to a new level.

**Disagree:** (no comment)

## Drama and Theatre Arts Preschool

**GLE: 1. Use creativity and imagination to manipulate materials and assume roles in dramatic play situations**

**Disagree:** For this age group, their ability to "create" a role is based mostly on copying roles they have seen at home, at school, or in books. I am not sure this is inventive. Something to be said in terms of, students assume roles, or use vocabulary they have seen modeled by family, at school, etc (oftentimes on the playground this is where the role modeling comes out, not in the Dramatic play area

**Evidence Outcome:** Use body and voice to depict various everyday characters

**Agree:** (no comment)

**Evidence Outcome:** Engage in sustained dramatic play

**Agree:** (no comment)

**Supportive Teaching Practices/Adults May:**

**Agree:** (no comment)

**Examples of Learning/Children May:**

**Agree:** (no comment)

## Drama and Theatre Arts Kindergarten

### Standard: 2. Perform

GLE: 1. Select, analyze, and interpret artistic work for presentation

Evidence Outcome: Identify characters and setting in dramatic play or a guided drama experience (e.g. story drama, creative drama, movement stories, pantomime, etc).

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

## Drama and Theatre Arts First Grade

GLE: 1. Select, analyze, and interpret artistic work for presentation

Evidence Outcome: Create character actions and dialogue from a story in dramatic play or a guided drama experience (e.g. story drama, creative drama, movement stories, pantomime, etc).

**Agree:** (no comment)

Evidence Outcome: Communicate character traits and emotions through body and voice choices in a guided drama experience (e.g. story drama, creative drama, movement stories, pantomime, etc).

**Disagree:** "Begin to communicate..." this is very difficult for some students to do, even when they want to and or motivated to do so

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Comment:** 1. How did you choose to make your character talk and move like that?

GLE: 2. Develop and refine artistic techniques and work for presentation

Evidence Outcome: Explore, experiment, and select various technical elements that can be used in dramatic play or a guided drama experience (e.g. story drama, creative drama, movement stories, pantomime, etc).

**Comment:** add props, personal costume choices or sketches

Evidence Outcome: How can vocal changes alter others reactions to you?

**Disagree:** this doesn't seem to fit into the "design" category

GLE: 3. Convey meaning through the presentation of artistic work

Colorado Essential Skills:

**Agree:** understanding technical elements are also the gateway to the vocational aspects of theatre

Inquiry Questions:

**Agree:** (no comment)

## Drama and Theatre Arts Second Grade

GLE: 1. Select, analyze, and interpret artistic work for presentation

Inquiry Questions:

**Agree:** also fluency and increased comprehension skills

## GLE: 2. Develop and refine artistic techniques and work for presentation

Colorado Essential Skills:

**Agree:** advertising voice can include wording about a narrator's voice as well

Inquiry Questions:

**Agree:** (no comment)

## GLE: 3. Convey meaning through the presentation of artistic work

**Disagree:** not sure I understand this question: the age of the ensemble? the energy of the ensemble changes? the size of the ensemble?

## Drama and Theatre Arts Third Grade

## GLE: 2. Develop and refine artistic techniques and work for presentation

Evidence Outcome: Collaborate as an ensemble to integrate movement and vocal choices in a creative drama or theatre work.

**Agree:** I think this should be a standard earlier in the scope as well (starting in ECE)

Colorado Essential Skills:

**Agree:** Also ability to speak in front of a group with clarity as it connects to interviewing skills

## GLE: 3. Convey meaning through the presentation of artistic work

**Comment:** I don't see improvisation integrated into the standards, which is one of the key aspects to creating our own reactions and meaning as it relates to literature and dramatic works.

## Drama and Theatre Arts Fourth Grade

## GLE: 1. Select, analyze, and interpret artistic work for presentation

Colorado Essential Skills:

**Disagree:** At this age, students can be expected to write their own short scripts and perform them

## GLE: 2. Develop and refine artistic techniques and work for presentation

**Agree:** (no comment)

## GLE: 3. Convey meaning through the presentation of artistic work

**Agree:** (no comment)

Inquiry Questions:

**Agree:** Where does the empathy piece come in? Assuming someone else's role or watching a character unfold gives the audience the opportunity to gauge their own behavior in similar situations

## Drama and Theatre Arts Fifth Grade

## GLE: 3. Convey meaning through the presentation of artistic work

**Comment:** When do we push our students to explore other cultural forms of Drama? I think 5th grade is a good time to introduce that multiple perspective

## Drama and Theatre Arts Sixth Grade

### GLE: 1. Select, analyze, and interpret artistic work for presentation

Evidence Outcome: Identify the essential events in a story or script that make up the dramatic structure in a drama/theatre work.

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Disagree:** This question does not connect to the standard, which seems to be addressing sequencing (with storyboarding) and flexible staging

### GLE: 2. Develop and refine artistic techniques and work for presentation

Evidence Outcome: Recognize how acting exercises and techniques can be applied to a drama/theatre work.

**Agree:** and how they connect to flexibility of thought, adaptation, and re-structuring of original ideas, especially in improvisation

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

### GLE: 3. Convey meaning through the presentation of artistic work

Evidence Outcome: Adapt a drama/theatre work and present it informally for an audience.

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** and teaching and modeling ideas

## Drama and Theatre Arts Seventh Grade

### GLE: 1. Select, analyze, and interpret artistic work for presentation

Evidence Outcome: Experiment various staging choices to enhance the story in a drama/theatre work.

**Agree:** at this age, students can begin to take on a director role and help make choices not necessarily in the performance realm

### GLE: 2. Develop and refine artistic techniques and work for presentation

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Disagree:** The first question doesn't relate to sequencing and problem solving skills as a group. Maybe something like: 1. Why is it important to give and take in a scene or a play? What would you do if someone didn't show up the night of the performance?

### GLE: 3. Convey meaning through the presentation of artistic work

Evidence Outcome: Participate in rehearsals for a drama/theatre work that will be shared with an audience.

**Agree:** (no comment)

## Drama and Theatre Arts Eighth Grade

### Standard: 2. Perform

GLE: 1. Select, analyze, and interpret artistic work for presentation

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

GLE: 2. Develop and refine artistic techniques and work for presentation

**Agree:** (no comment)

## Drama and Theatre Arts High School - Fundamental Pathway

### Standard: 1. Create

GLE: 2. Organize and develop artistic ideas and work

**Agree:** (no comment)

**(PG Feedback) Comment:** The alignment with the National standards as well as the focus on development is outstanding

**Evidence Outcome:** Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.

**Agree:** (no comment)

**Evidence Outcome:** Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

GLE: 3. Refine and complete artistic work

**Agree:** (no comment)

**(PG Feedback) Agree:**

**Evidence Outcome:** Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions

**Agree:** (no comment)

**Evidence Outcome:** Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work

**Agree:** (no comment)

**Evidence Outcome:** Refine technical design choices to support the story and emotional impact of a devised or scripted drama/theatre work

**Agree:** (no comment)

## Colorado Essential Skills:

**Agree:** (no comment)

**Disagree:** The student will use not only social media but will explore real situations to understand the emotion impact of real life on how people react. Support for the proposed change. 1. One of the most important American movies of all times is Casablanca. It had a number of foreign born actors who had escaped Hitler's Europe to America. Their life experiences added to the impact of their acting. 2. Too often, people in drama and theater don't know what they don't know. The movie Pork Chop Hill was one of the few accurate war movies made in the 1950's. We'll Always Have 'Casablanca' The film Billy Wilder called 'the most wonderful claptrap that was ever put on the screen' turns 75. By Robert Garnett Nov. 24, 2017 4:44 p.m. ET "The Great American Novel may never be agreed on, and may not exist, but there's little doubt about the Great American Movie. Seventy-five years ago this week—on Thanksgiving Day, 1942—“Casablanca” premiered in New York." <https://www.wsj.com/articles/well-always-have-casablanca-1511559863> Pork Chop Hill (1959) <http://www.imdb.com/title/tt0053183/> PORK CHOP HILL by S.L.A. Marshall KIRKUS REVIEW Once again Gen. Marshall, acting this time as a correspondent but using the same methods in analyzing results, in interviewing combatants, in reporting action as he did in the earlier book, has given his readers an intensely concentrated portrait of a little area of the Korean War, the struggle for Pork Chop Hill which ended in a hardwon victory, at Snook, Sgt. Transeau in command. But before that victory, which was scarcely reported because Operation Switch was taking place at Panmunjom, there had been three bitter days, when the Chinese employed their tactics of infiltration, perfected over the years, against, raw troops, operating under the vulnerability of the rotation system, the inadequate system of patrol briefing and de-briefing, and a static trench layout which was not offset by the more efficient artillery support. The story is told in terms of the men who fought it out, and Marshall has minimized neither the heroism nor the failures. In final conclusion his faith in the basic quality of the American fighting man is unchallenged; he puts the blame higher up for the failures. The rawness of the troops made for low morale; the intuitive action on the part of enlisted men, the superior command presence of young officers, the inordinate number of cases of arrant cowardice among the ROKs -- all paid off in the end results. Incident after incident provides the raw material from which later stories will be written; human values emerge, individual heroes stand out:- Lt. Gorman Smith, Lt. E.L. Denton, Lt. Hemphill, Corporal Mata, Pfc. McKinley and a score of others- for whom the publicity officers and the press did little or nothing to sing their prowess. All in all a moving and a stirring record which should serve a purpose beyond the initial value of the tale it tells. <https://www.kirkusreviews.com/book-reviews/sla-marshall-2/pork-chop-hill/> From Kelly's speech: Two years ago when I was the Commander of all U.S. and Iraqi forces, in fact, the 22nd of April 2008, two Marine infantry battalions, 1/9 “The Walking Dead,” and 2/8 were switching out in Ramadi. One battalion in the closing days of their deployment going home very soon, the other just starting its seven-month combat tour. Two Marines, Corporal Jonathan Yale and Lance Corporal Jordan Haerter, 22 and 20 years old respectively, one from each battalion, were assuming the watch together at the entrance gate of an outpost that contained a makeshift barracks housing 50 Marines. The same broken down ramshackle building was also home to 100 Iraqi police, also my men and our allies in the fight against the terrorists in Ramadi, a city until recently the most dangerous city on earth and owned by Al Qaeda. Yale was a dirt poor mixed-race kid from Virginia with a wife and daughter, and a mother and sister who lived with him and he supported as well. He did this on a yearly salary of less than \$23,000. Haerter, on the other hand, was a middle class white kid from Long Island. They were from two completely different worlds. Had they not joined the Marines they would never have met each other, or understood that multiple America's exist simultaneously depending on one's race, education level, economic status, and where you might have been born. But they were Marines, combat Marines, forged in the same crucible of Marine training, and because of this bond they were brothers as close, or closer, than if they were born of the same woman. The mission orders they received from the sergeant squad leader I am sure went something like: “Okay you two clowns, stand this post and let no unauthorized personnel or vehicles pass.” “You clear?” I am also sure Yale and Haerter then rolled their eyes and said in unison something like: “Yes Sergeant,” with just enough attitude that made the point without saying the words, “No kidding sweetheart, we know what we're doing.” They then relieved two other Marines on watch and took up their post at the entry control point of Joint Security Station Nasser, in the Sophia section of Ramadi, al Anbar, Iraq. A few minutes later a large



blue truck turned down the alley way—perhaps 60-70 yards in length—and sped its way through the serpentine of concrete jersey walls. The truck stopped just short of where the two were posted and detonated, killing them both catastrophically. Twenty-four brick masonry houses were damaged or destroyed. A mosque 100 yards away collapsed. The truck's engine came to rest two hundred yards away knocking most of a house down before it stopped. Our explosive experts reckoned the blast was made of 2,000 pounds of explosives. Two died, and because these two young infantrymen didn't have it in their DNA to run from danger, they saved 150 of their Iraqi and American brothers-in-arms. When I read the situation report about the incident a few hours after it happened I called the regimental commander for details as something about this struck me as different. Marines dying or being seriously wounded is commonplace in combat. We expect Marines regardless of rank or MOS to stand their ground and do their duty, and even die in the process, if that is what the mission takes. But this just seemed different. The regimental commander had just returned from the site and he agreed, but reported that there were no American witnesses to the event—just Iraqi police. I figured if there was any chance of finding out what actually happened and then to decorate the two Marines to acknowledge their bravery, I'd have to do it as a combat award that requires two eye-witnesses and we figured the bureaucrats back in Washington would never buy Iraqi statements. If it had any chance at all, it had to come under the signature of a general officer. I traveled to Ramadi the next day and spoke individually to a half-dozen Iraqi police all of whom told the same story. The blue truck turned down into the alley and immediately sped up as it made its way through the serpentine. They all said, "We knew immediately what was going on as soon as the two Marines began firing." The Iraqi police then related that some of them also fired, and then to a man, ran for safety just prior to the explosion. All survived. Many were injured ... some seriously. One of the Iraqis elaborated and with tears welling up said, "They'd run like any normal man would to save his life." What he didn't know until then, he said, and what he learned that very instant, was that Marines are not normal. Choking past the emotion he said, "Sir, in the name of God no sane man would have stood there and done what they did." "No sane man." "They saved us all." What we didn't know at the time, and only learned a couple of days later after I wrote a summary and submitted both Yale and Haerter for posthumous Navy Crosses, was that one of our security cameras, damaged initially in the blast, recorded some of the suicide attack. It happened exactly as the Iraqis had described it. It took exactly six seconds from when the truck entered the alley until it detonated. You can watch the last six seconds of their young lives. Putting myself in their heads I supposed it took about a second for the two Marines to separately come to the same conclusion about what was going on once the truck came into their view at the far end of the alley. Exactly no time to talk it over, or call the sergeant to ask what they should do. Only enough time to take half an instant and think about what the sergeant told them to do only a few minutes before: "... let no unauthorized personnel or vehicles pass." The two Marines had about five seconds left to live. It took maybe another two seconds for them to present their weapons, take aim, and open up. By this time the truck was half-way through the barriers and gaining speed the whole time. Here, the recording shows a number of Iraqi police, some of whom had fired their AKs, now scattering like the normal and rational men they were—some running right past the Marines. They had three seconds left to live. For about two seconds more, the recording shows the Marines' weapons firing non-stop...the truck's windshield exploding into shards of glass as their rounds take it apart and tore in to the body of the son-of-a-bitch who is trying to get past them to kill their brothers—American and Iraqi—bedded down in the barracks totally unaware of the fact that their lives at that moment depended entirely on two Marines standing their ground. If they had been aware, they would have know they were safe ... because two Marines stood between them and a crazed suicide bomber. The recording shows the truck careening to a stop immediately in front of the two Marines. In all of the instantaneous violence Yale and Haerter never hesitated. By all reports and by the recording, they never stepped back. They never even started to step aside. They never even shifted their weight. With their feet spread shoulder width apart, they leaned into the danger, firing as fast as they could work their weapons. They had only one second left to live. The truck explodes. The camera goes blank. Two young men go to their God. Six seconds. Not enough time to think about their families, their country, their flag, or about their lives or their deaths, but more than enough time for two very brave young men to do their duty ... into eternity. That is the kind of people who are on watch all over the world tonight—for you. <http://www.businessinsider.com/john-kellys-speech-about-marines-in-ramadi-2013-6>

Inquiry Questions:

**Agree:** (no comment)

**GLE: 4. Synthesize and relate knowledge and personal experience to make art**

**Agree:** (no comment)

**(PG Feedback) Agree:**

**Evidence Outcome:** Investigate how cultural perspectives, community ideas and personal beliefs impact a drama/theatre work

**Agree:** (no comment)

**Colorado Essential Skills:**

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

## **Standard: 2. Perform**

**GLE: 1. Select, analyze, and interpret artistic work for presentation**

**Agree:** (no comment)

**(PG Feedback) Agree:**

**Evidence Outcome:** Examine how character relationships assist in telling the story of a drama/theatre work.

**Agree:** (no comment)

**Evidence Outcome:** Shape artistic choices using given circumstances in a drama/theatre work.

**Agree:** (no comment)

**Colorado Essential Skills:**

**Agree:** (no comment)

**Agree:** (no comment)

Inquiry Questions:

**Agree:** 3. There is "theatre history" and then there is the historical context of the play itself. This question blurs those two together

**Agree:** (no comment)

**GLE: 2. Develop and refine artistic techniques and work for presentation**

**Agree:** (no comment)

**(PG Feedback) Agree:**

**Evidence Outcome:** Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.

**Agree:** (no comment)

**Evidence Outcome:** Impact design for a drama/theatre production using research and script analysis.

**Agree:** (no comment)

**Colorado Essential Skills:**

**Disagree:** 2. the power of improvisation as a life skill is not mentioned here. It is used in music, but not in the same way it is in Drama. In Drama, it is used to explore and push boundaries of possibility and leads to increased flexibility of thought, go with the flow attitude, and ability to adapt to new and changing situations in life.

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

### GLE: 3. Convey meaning through the presentation of artistic work

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Perform a scripted drama/theatre work for a specific audience.

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

## Standard: 3. Critically Respond

### GLE: 1. Perceive and analyze artistic work

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

### GLE: 2. Interpret intent and meaning in artistic work

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works

**Agree:** (no comment)

Evidence Outcome: Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work

**Agree:** (no comment)

Evidence Outcome: Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

### GLE: 3. Apply criteria to evaluate artistic work

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.

**Agree:** (no comment)

Evidence Outcome: Consider the aesthetics of the production elements in a drama/theatre work

**Agree:** (no comment)

Evidence Outcome: Formulate a deeper understanding and appreciation of a drama/theatre work by assessing its specific purpose or intended audience.

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

**GLE: 4. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding**

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.

**Agree:** (no comment)

Evidence Outcome: Distinguish the social and cultural background of a drama/theatre work using basic theatre research methods.

**Agree:** (no comment)

Evidence Outcome: Connect drama/theatre knowledge, skills, training, and self-discipline needed to pursue career and technical opportunities in theatre to personal skills and goals

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

## Drama and Theatre Arts High School - Extended Pathway

### Standard: 1. Create

**GLE: 1. Generate and conceptualize artistic ideas and work**

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technologies to create the visual composition of a drama/theatre work.

**Agree:** (no comment)

Evidence Outcome: Create a complete design for a drama/theatre work that incorporates all elements of technology.

**Agree:** (no comment)

Evidence Outcome: Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic in a drama/theatre work

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

## GLE: 2. Organize and develop artistic ideas and work

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Develop and synthesize original ideas in a drama/theatre work utilizing critical analysis, historical and cultural context, research, and western or non-western theatre traditions.

**Agree:** (no comment)

Evidence Outcome: Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

## GLE: 3. Refine and complete artistic work

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Refine, transform, and re-imagine a devised or scripted drama/theatre work using the rehearsal process to invent or re-imagine style, genre, form, and conventions.

**Agree:** (no comment)

Evidence Outcome: Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant in a drama/theatre work

**Agree:** (no comment)

Evidence Outcome: Connect technical proficiencies to the rehearsal process to support the story and emotional impact of a devised or scripted drama/theatre work.

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

## GLE: 4. Synthesize and relate knowledge and personal experience to make art

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Collaborate on a drama/theatre work that examines a critical global issue using multiple personal, community, and cultural perspectives

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

## Standard: 2. Perform

GLE: 1. Select, analyze, and interpret artistic work for presentation

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Apply reliable research of directors' styles to form unique choices for a directorial concept in a drama/theatre work.

**Agree:** (no comment)

Evidence Outcome: Formulate an approach to artistic choices in a drama/theatre work based on a variety of researched techniques

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

GLE: 2. Develop and refine artistic techniques and work for presentation

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Perform and justify a collection of acting exercises from reliable resources to prepare a believable and sustainable performance.

**Agree:** (no comment)

Evidence Outcome: Explain and justify the selection of technical elements used to build a design that communicates the concept of a drama/theatre production.

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

GLE: 3. Convey meaning through the presentation of artistic work

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Present a drama/theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

### Standard: 3. Critically Respond

#### GLE: 1. Perceive and analyze artistic work

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Respond to what is seen, felt, and heard in a drama/theatre work to analyze artistic choices and justify meaningful feedback based on historical, cultural, and personal context.

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

#### GLE: 2. Interpret intent and meaning in artistic work

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Revise personal work and interpret the work of others when participating in or observing a drama/ theatre work using detailed supporting evidence and appropriate criteria.

**Agree:** (no comment)

Evidence Outcome: Shape personal responses to drama/theatre work by utilizing new understandings of cultures and contexts.

**Agree:** (no comment)

Evidence Outcome: Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in a drama/theatre work

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

#### GLE: 3. Apply criteria to evaluate artistic work

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Research and synthesize cultural and historical information related to a drama/theatre work to support or evaluate artistic choice

**Agree:** (no comment)

Evidence Outcome: Analyze and evaluate varied aesthetic interpretations of production elements for the same drama/theatre work

**Agree:** (no comment)

Evidence Outcome: Compare and debate the connection between a drama/theatre work and contemporary issues that may impact audiences

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

GLE: 4. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Justify the creative choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific data from theatre research.

**Agree:** (no comment)

Evidence Outcome: Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.

**Agree:** (no comment)

Evidence Outcome: Connect personal knowledge, skills, training, and self-discipline needed to pursue personal career goals in theatre

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Comment:** Please add a question 4: "How has theatre been used to express the realization, or lack of realization, of human rights in local society or the world at large?" In support of this requested edit, I note the official position statement of the National Council for the Social Studies (NCSS) that states that human rights education (HRE) is a necessity for effective social and civic learning (please see [https://www.social-studies.org/positions/human\\_rights\\_education\\_2014](https://www.social-studies.org/positions/human_rights_education_2014) ). I believe this applies to Drama and Theatre Arts as well as Social Studies.

**Agree:** (no comment)

## Drama and Theatre Arts High School - Advanced Pathway

### Standard: 1. Create

GLE: 1. Generate and conceptualize artistic ideas and work

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Investigate historical and cultural conventions and their impact on the visual composition of a drama/theatre work.

**Agree:** (no comment)

Evidence Outcome: Understand and apply technology to design solutions for a drama/theatre work

**Agree:** (no comment)

Evidence Outcome: Develop a character that is believable and authentic in a drama/theatre work based on personal experiences and knowledge

**Agree:** (no comment)



Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

### GLE: 2. Organize and develop artistic ideas and work

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas applied to a drama/theatre work.

**Agree:** (no comment)

Evidence Outcome: Cooperate as a creative team to make interpretive choices for a drama/theatre work.

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

### GLE: 3. Refine and complete artistic work

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Analyze the dramatic concept and technical design elements of a devised or scripted drama/theatre work through the use of the rehearsal process

**Agree:** (no comment)

Evidence Outcome: Revise physical, vocal, and physiological choices impacting the believability and relevance of a drama/theatre work by using research and script analysis

**Agree:** (no comment)

Evidence Outcome: Re-imagine and revise technical design choices during the course of a rehearsal process to enhance the story and emotional impact of a devised or scripted drama/theatre work

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

### GLE: 4. Synthesize and relate knowledge and personal experience to make art

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Choose and interpret a drama/theatre work to reflect or question personal beliefs

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

**Standard: 2. Perform**

**GLE: 1. Select, analyze, and interpret artistic work for presentation**

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Discover how unique choices shape believable and sustainable drama/theatre work.

**Agree:** (no comment)

Evidence Outcome: Assess essential text information, research from various sources, and the director's concept that influence artistic choices in a drama/theatre work.

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

**GLE: 2. Develop and refine artistic techniques and work for presentation**

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Refine a range of acting skills to build a believable and sustainable drama/theatre performance.

**Agree:** (no comment)

Evidence Outcome: Apply technical elements and research to create a design that communicates the concept of a drama/theatre production.

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

**GLE: 3. Convey meaning through the presentation of artistic work**

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Present a drama/theatre work using creative processes that shape the production for a specific audience.

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

**Standard: 3. Critically Respond****GLE: 1. Perceive and analyze artistic work**

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Respond to what is seen, felt, and heard in a drama/theatre work to analyze artistic choices and to formulate meaningful feedback.

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

**GLE: 2. Interpret intent and meaning in artistic work**

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing a drama/theatre work.

**Agree:** (no comment)

Evidence Outcome: Apply concepts from a drama/theatre work for personal realization about cultural perspectives and understanding.

**Agree:** (no comment)

Evidence Outcome: Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of drama/theatre work.

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

**GLE: 3. Apply criteria to evaluate artistic work**

**Agree:** (no comment)

**(PG Feedback) Agree:**

Evidence Outcome: Analyze and assess a drama/theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria

**Agree:** (no comment)

Evidence Outcome: Construct meaning in a drama/theatre work, considering personal aesthetics and knowledge of production elements while respecting others' interpretations

**Agree:** (no comment)

Evidence Outcome: Verify how a drama/theatre work communicates for a specific purpose and audience

**Agree:** (no comment)

Colorado Essential Skills:

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)

**GLE: 4. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding**

**Agree:** (no comment)

**(PG Feedback) Agree:**

**Evidence Outcome:** Formulate creative choices for a devised or scripted drama/theatre work based on theatre research about the selected topic.

**Agree:** (no comment)

**Evidence Outcome:** Explore how personal beliefs and biases can affect the interpretation of research data applied in drama/theatre work.

**Agree:** (no comment)

**Evidence Outcome:** Connect drama/theatre knowledge, skills, training, and self-discipline needed to pursue career and technical opportunities outside of theatre

**Agree:** (no comment)

**Colorado Essential Skills:**

**Agree:** (no comment)

Inquiry Questions:

**Agree:** (no comment)